



UNIVERSITI PUTRA MALAYSIA

**FACTORS THAT INFLUENCE STUDENTS' CHOICE OF THE MOST
PREFERRED INSTRUMENTAL ENSEMBLE IN SELECTED
SCHOOLS IN KLANG VALLEY**

LEE YOKE FUN.

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SELECTED SCHOOLS IN KLANG VALLEY**

By

LEE YOKE I

**Thesis Submitted to the School of Graduate Studies,
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March 2004

Chairman: Chan Cheong Jan, D.Lit.

Faculty: Human Ecology

This study sought to determine the influence of the teacher, the social environmental, the nature of the instrument and the repertoire of the ensemble on the Form Three students' choice of the most preferred instrumental ensemble. The instrumental ensemble in this study comprises of the *kompang*, *caklempong*, *gamelan*, keyboard and recorder ensembles. It also aimed to determine which instrumental ensemble in schools is most preferred by the students. It also sought to identify the reasons as to why certain factors had

significant influence on the students' choice of the most preferred instrumental ensemble.

Questionnaires were distributed to 161 Form Three students who served as subjects. The distribution of the questionnaire was to obtain feedback about their choices for the most preferred instrumental ensemble and the influence of the selected factors on their choices. This study utilized statistical analysis such as the descriptive statistics and binary logistic regression. This study was carried out for over an established period of twelve sessions of music lessons in Sekolah Menengah Kebangsaan Cheras, Cheras (n=44), Sekolah Menengah Kebangsaan Bandar Baru Sentul, Sentul (n=58), Sekolah Menengah Kebangsaan Seksyen 19, Shah Alam (n=43) and Sekolah Menengah Kebangsaan Dato' Hamzah, Pelabuhan Klang (n=16).

The research findings indicate that the most preferred instrumental ensemble is the *gamelan* ensemble followed by the keyboard ensemble, *kompang* ensemble, *caklempong* ensemble and lastly the recorder ensemble. The findings also revealed that the teacher factor has significant influence on the students' choice of the *gamelan*, *kompang* and the *caklempong* ensemble as the most preferred instrumental ensemble. Whereby, the nature of the instrument factor has significant influence on the students' choice of the *gamelan*, keyboard and the *kompang* ensemble as the most preferred instrumental ensemble. The research findings also indicate that the repertoire

of the ensemble factor has significant influence on the students' choice of the *gamelan* and the *kompang* ensemble as the most preferred instrumental ensemble. It is also discovered that all the factors do not have significant influence on the students' choice of the recorder ensemble as the most preferred instrumental ensemble.

It is hoped that this study will provide information to fill in the gap of knowledge about the factors, which influence the students' choice of the most preferred instrumental ensemble. These influential factors are important because these factors will eventually be the intrinsic motivating factors that can motivate the students thus sustaining their interest in the instrumental ensemble learning. The sustenance of the interest can further lead them to greater achievement in instrumental ensemble learning. Lastly, it is hoped that the findings of this study will benefit the music teachers as well as for the students and concerned parties who are directly or indirectly involved in the music education.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia
sebagai memenuhi keperluan untuk Ijazah Master Sains

**FAKTOR-FAKTOR YANG MEMPENGARUHI PILIHAN PELAJAR
DALAM ENSEMBEL INSTRUMENTAL YANG PALING DISUKAI DI
SEKOLAH YANG TERPILIH DI LEMBAH KLANG**

Oleh

LEE YOKE FUN

Mac 2004

Pengerusi: Chan Cheong Jan, D.Lit.

Fakulti: Ekologi Manusia

Kajian ini bertujuan untuk menentukan pengaruh faktor-faktor seperti faktor guru, faktor persekitaran sosial, faktor semulajadi alat muzik dan faktor repertoir ensemble yang mempengaruhi pilihan para pelajar Tingkatan Tiga dalam ensemble instrumental yang paling disukai oleh mereka. Ensemble instrumental ini meliputi ensemble kompang, caklempong, gamelan, kibod dan rekoder. Ia juga bertujuan untuk menentukan ensemble instrumental yang mana yang paling disukai oleh para pelajar Tingkatan Tiga ini. Selain daripada itu, kajian ini juga bertujuan untuk mengenalpastikan apakah sebab-sebab yang menyebabkan faktor-faktor tertentu di atas mempunyai pengaruh

yang signifikan ke atas pilihan pelajar dalam ensembel instrumental yang paling disukai oleh mereka.

Soalan kaji selidik diedarkan kepada 161 para pelajar Tingkatan Tiga yang berfungsi sebagai subjek kajian ini. Pelaksanaan soalan kaji selidik ini bertujuan untuk memperolehi maklumbalas mengenai pilihan mereka dalam ensembel instrumental yang paling disukai oleh mereka. Kajian ini menggunakan analisis statistik seperti statistik deskriptif dan regresi binari logistik. Kajian ini dijalankan dalam tempoh dua belas sesi kelas muzik di Sekolah Menengah Kebangsaan Cheras, Cheras (n=44), Sekolah Menengah Kebangsaan Bandar Baru Sentul, Sentul (n=58), Sekolah Menengah Kebangsaan Seksyen 19, Shah Alam (n=43) dan Sekolah Menengah Kebangsaan Dato' Hamzah, Pelabuhan Klang (n=16).

Dapatan kajian yang diperolehi menunjukkan bahawa jenis ensembel instrumental yang paling disukai ialah ensembel gamelan diikuti oleh ensembel kibod, ensembel kompang, ensembel caklempong dan akhir sekali ensembel rekoder. Dapatan kajian juga menunjukkan bahawa faktor guru mempunyai pengaruh yang signifikan terhadap pilihan para pelajar dalam ensembel gamelan, kompang dan caklempong sebagai ensembel instrumental yang paling disukai. Manakala faktor semulajadi alat muzik pula mempunyai pengaruh yang signifikan terhadap pilihan para pelajar dalam ensembel gamelan, kibod dan kompang sebagai ensembel instrumental yang paling disukai. Faktor repertoire ensembel pula mempunyai pengaruh yang signifikan

terhadap pilihan para pelajar dalam ensembel gamelan dan ensembel kompang sebagai ensembel instrumental yang paling disukai. Dapatan kajian juga menunjukkan semua faktor-faktor kajian tidak mempunyai pengaruh yang signifikan terhadap pilihan para pelajar dalam ensembel rekoder sebagai ensembel instrumental yang paling disukai.

Diharap kajian ini dapat menyumbangkan maklumat mengenai faktor-faktor yang tertentu yang dapat mempengaruhi pilihan para pelajar dalam ensembel instrumental yang paling disukai. Faktor-faktor ini penting sebab ia merupakan faktor-faktor yang dapat mengekalkan minat dan seterusnya mendorong para pelajar untuk mendalami semua permainan ensembel instrumental yang dipelajari. Seterusnya, diharap maklumat ini dapat dijadikan sumber dalam menyumbangkan kemanfaatan kepada para guru muzik dan juga kepada para pelajar serta para pihak yang terlibat secara langsung dan tidak langsung dalam pendidikan muzik.

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I certify that an Examination Committee met on 1st March 2004 to conduct the final examination of Lee Yoke Fun on her Master of Science thesis entitled “Factors that Influence Students’ Choice of the Most Preferred Instrumental Ensemble in Selected Schools in Klang Valley” in accordance with Universiti Pertanian Malaysia (Higher Degree) Act 1980 and Universiti Pertanian Malaysia (Higher Degree) Regulation 1981. The Committee recommends that the candidate be awarded the relevant degree. Members of the Examination Committee are as follows:

JARIAH MASUD, Ph.D.

Associate Professor
Faculty of Human Ecology
Universiti Putra Malaysia
(Chairman)

ZAHID EMBY, Ph.D.

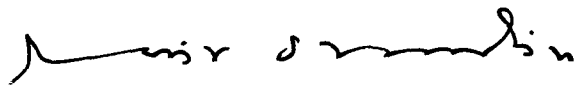
Faculty of Human Ecology
Universiti Putra Malaysia
(Member)

INDRA SELVARAJAH

Faculty of Human Ecology
Universiti Putra Malaysia
(Member)

PANG KOK CHANG, Ed.D.

Program Muzik
Pusat Kebudayaan
Universiti Malaya
(Independent Examiner)



MAD NASIR SHAMSUDIN, Ph.D.

Professor/Deputy Dean
School of Graduate Studies
Universiti Putra Malaysia

Date: 13 JUL 2004

This thesis submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfilment of the degree of Master of Science. The members of the Supervisory Committee are as follows:

CHAN CHEONG JAN, D.Lit.
Faculty of Human Ecology
Universiti Putra Malaysia
(Chairman)

LIEW AI LIN
Faculty of Human Ecology
Universiti Putra Malaysia
(Member)

MOHD NOOR AZHAR MOHD YUSOF
Faculty of Human Ecology
Universiti Putra Malaysia
(Member)



AINI IDERIS, Ph.D.
Professor/Dean
School of Graduate Studies
Universiti Putra Malaysia

Date: 20 JUL 2004

DECLARATION

I hereby declare that the thesis is based on my original work except for quotations and citations which have been duly acknowledged. I also declare that it has not been previously or concurrently submitted for any other degree at UPM or other institutions.



LEE YOKE FUN

Date: 28 May 2004

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LIST OF ABBREVIATIONS

KBSM	<i>Kurikulum Bersepadu Sekolah Menengah</i> [Integrated Secondary School Curriculum]
KBSR	<i>Kurikulum Bersepadu Sekolah Rendah</i> [Integrated Primary School Curriculum]
PPK	<i>Pusat Perkembangan Kurikulum</i> [Curriculum Development Center]
UPM	<i>Universiti Putra Malaysia</i>
SPM	<i>Sijil Pelajaran Malaysia</i> [Malaysian Certificate of Education]
SPSS	Statistical Package for Social Science
SMK	<i>Sekolah Menengah Kebangsaan</i> [National Secondary School]

CHAPTER I

INTRODUCTION

Developments of Music Education in Malaysia

Music education became a subject in the Integrated Primary School Curriculum or *Kurikulum Bersepadu Sekolah Rendah* [KBSR] in 1983. Deriving from the National Philosophy of Education, the music education in Malaysia aims to expand individual potential in the aspects of ethic and musical aesthetic values. The expansion of these potential can be developed through various musical experiences that will increase ones harmonious life in the context of national culture and aspiration (*Kementerian Pendidikan Malaysia*, 1993). Within this KBSR curriculum, music is taught alongside with Art Education and Physical Education as one of the components within the field of Self Individual Development.

The music curriculum was implemented in the Integrated Primary School Curriculum or *Kurikulum Bersepadu Sekolah Rendah* [KBSR] in 1983. However, the music curriculum was not extended to secondary level in the Integrated Secondary School Curriculum or *Kurikulum Bersepadu Sekolah Menengah* [KBSM]. Since then, critics raised concern about the continuity of formal music education from the primary school level to the secondary school

level. In response to this, in 1994, the curriculum Development Centre or *Pusat Perkembangan Kurikulum* [PPK] designed a KBSM Music curriculum (Ibrahim, 1997).

Consequently, in 1996, a pilot project for music education was introduced in twenty selected secondary schools throughout Malaysia. Approximately, two schools in each state were selected to implement the KBSM music curriculum. The primary intention of the music education at the KBSM level is to extend the students' musical opportunity as a continuing effort to increase their musical development from the KBSR level. The implementation of the KBSM music curriculum to secondary schools was carried out in stages.

Alongside with the implementation of the KBSM music curriculum, a variety of materials have been produced to help music teachers understand and initiate the KBSM music curriculum successfully. The Ministry of Education has also provided basic musical equipments and facilities to the twenty project schools. At this initial stage, facilities provided include a special sound resistance room, rakes, furniture and air conditioning. In addition to this, basic musical equipments such as twenty electronic keyboards, a set of *caklempong* instruments, a set of *gamelan* instruments and twenty pieces of *kompang* were provided. The Ministry of Education also contributed some percussion instruments such as the bass drum, tambourine, triangle, maracas, cabasa,

cabasa, chimes, guiro, woodblock, bongo, cowbell, xylophone, glockenspiel and cymbals to all the twenty schools. In order to implement the KBSM music curriculum successfully, PPK has catered teaching materials such as books and drafts for the music teachers. There are books and drafts on the specifications of the Music syllabus, Music guidebooks and Form One Music textbook.

KBSM Music Education Curriculum

At the lower secondary level (ages 13-15), Music subject is taken as an alternative subject to Art. This implies that students may choose to study Music instead of Art subject. As for the upper secondary level (ages 16-19), Music is taken as an elective subject meaning that students' may take Music as an extra examination subject.

At the secondary level, music is taught within two periods. A period comprises of thirty or thirty-five minutes. The duration of each period varies from one school to another.

The Objectives of KBSM Music Education Curriculum

The musical experiences at the secondary school level assist the students in appreciating music. The musical experiences at this level also aim to enable the students to make music comparisons where they are able to discriminate between the good and bad quality performance of music.

There are five program of study, comprising of creative expression, performance, aesthetic perception, aesthetic values and lastly documentation and project. There is a main objective for each program of study in the KBSM music curriculum. The objective of the creative expression is to enable the students to express their perception, feelings and ideas through music aural, written musical work and creative actions. The study of performance aims to develop the students' communicative and interactive skills through performance. While the objective of the aesthetic perception seeks to develop the students' sensitivities and awareness towards what they see, hear, touch, feel and experience in all musical activities. The study of the aesthetic values aims to enable the students to appreciate, enjoy, evaluate, analyse and discuss music compositions and performances. Lastly, the study of documentation and project targets to increase the students' knowledge of folk music of the communities in Malaysia and related cultures. It also aims to develop a comparative knowledge of music from other cultures as well. All the five main objectives of the KBSM music curriculum in each program of study are